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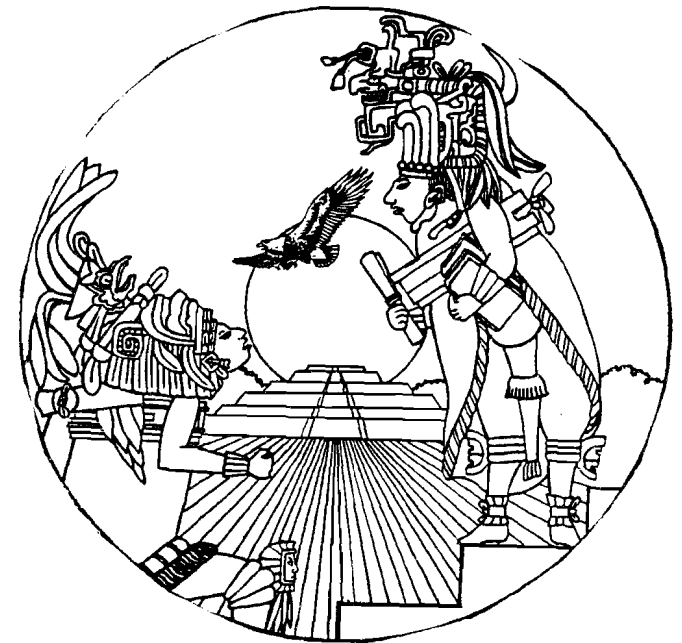
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CHICANO STUDIES

CSU SACRAMENTO

presents



JOAQUIN FERNANDEZ

A Political and Historical
View of Mexican and
Chicano Music

ADDENDUMS and ERRATA

**WORKSHOP: "The Role of Chicanas/Mexicanas along
the Mexican-U.S. Border"**

PARTICIPANTS:

Rosalía Solorzano, University of Texas, El Paso
Julia Curry, University of Texas, Austin
Francisca James Hernandez, Stanford University
Marta Lopez-Garza, University of California,
Los Angeles
Mirna Santiago, Andover-Phillips Academy

Join us in discussing this timely and crucial area
of research and concern. Friday, March 22, 1985,
8:00 am-9:30 am in the Chicana Caucus Hospitality
Room(Director's Room)

Thursday, March 21, 1985

3:45 pm-5:15 pm:

Panel #9: Delete Gloria Velasquez Trevino

Panel #14: Cancel

Friday, March 22, 1985

10:45 am-12:15 n:

Corrections in Panel #22: Songs of Sisterhood: The Needs of the
People, Wendy Rose, Fresno City College

Panel #24: Add "The Chicano Presence in the Puerto Rican Communities
of the United States", Nina Melendez, Stanford University

3:45 pm-5:15 pm:

Panel #30: Raoul Contreras, University of California, Los Angeles
Roberto Rivera, California State University, San Francisco

Panel #35: Add Manuel Caro, Sacramento
Add Alurista, San Diego

5:15 pm-7:00 pm:

Dinner: Restricted to the Ernesto Galarza Research Paper Series,
Editorial Review Committee, organized by Mexican-American
Studies, Southern Methodist UniversityBoard Room

Saturday, March 23, 1985

9:00 am-10:30 am:

Panel #39: Delete Victor Becerra

Panel #40: Add "La vision de la frontera a traves del cine Mexicano",
Norma Iglesias, CEFNOMEX

Panel #43: Delete Gloria Romero

1:45 pm-3:15 pm:

Panel #54: Correct paper title for Devon Pena: "The Radicalness of
Separation: Gender, Class, and Character Structure in
the Development of Feminist Chicana Therapeutics".
Delete Patricia Saunders

3:30 pm-5:00 pm:

Panel #56, new participants:

Lauro Flores
Clara Lomas, University of California, Santa Cruz
Catia Panas, University of California, Santa Cruz
Daniel Ramirez, University of California, Davis
Ismael Rochin, University of California, Davis
Ray Rocco, University of California, Los Angeles
Yvonne Yarboro, University of Washington, Seattle
Tomas Ybarra-Frausta, Stanford University

Panel #57: Delete Gloria Velasquez Trevino

Panel #61: Correct Fernando Guerra's campus affiliation to Loyola
Marymount University

1985 NACS CONFERENCE

A PRESENTATION BY PROF. JOAQUIN J. FERNANDEZ, PROFESSOR OF MUSIC AND ETHNIC STUDIES, CALIFORNIA STATE UNIVERSITY SACRAMENTO, CALIFORNIA

A POLITICAL AND HISTORICAL VIEW OF MEXICAN AND CHICANO MUSIC

- I THE PREHISPANIC MUSICAL PERIOD PRIOR TO 1519
 - A. The power of music in Aztec religion
 - B. The preparation for perfection in pleasing the Gods
 - C. Aztec musical institutions
- II SPANISH COLONIZATION IN THE 16TH CENTURY
 - A. The role of the Catholic Church
 - B. The mestizo's contribution to the fusion of Mexican music
 - C. The Black influence; their musical and political contributions
- III WOMEN IN MEXICAN MUSIC IN THE 17TH CENTURY
 - A. The impact of the first feminist of America, Sor Juana Ines De La Cruz
 - B. Sor Juana's contribution to music and poetry
 - C. The jacara, the declma and the Mexican corrido
- IV MUSIC IN POLITICS IN THE 18TH CENTURY
 - A. The use of the sones and jarabes as protest weapons
 - B. Black and mestizo power emerge
 - C. First signs of power decline in colonial Mexico
- V MUSICAL IMPACT IN THE 19TH CENTURY
 - A. Revolutionary leadership from within the Catholic Church
 - B. The corrido and the declma as informational sources
 - C. Mexican music versus American intervention during the Mexican-American War 1846
- VI FURTHER FOREIGN INTERVENTION 1862-1867
 - A. French occupation of Mexico
 - B. Mexican music versus the French
 - C. Non-political music of Cinco de Mayo

VII MEXICAN MUSIC DURING THE EARLY 20TH CENTURY

- A. Sparks of revolution in the 1880's
- B. José Guadalupe Posada, one against the Porfiristas
- C. Francisco Villa's impact on the masses
- D. Music of the 1910 Mexican Revolution
- E. The corrido flourishes

VIII MEXICAN MUSIC IN THE POST REVOLUTIONARY PERIOD

- A. The 10-year struggle of the Cristero Movement
- B. Church and State strife under President Plutarco Elias Calles, and the implementation of the reform laws
- C. The role of the corrido in the Catholic camp, and the involvement of the Catholic clergy
- D. The assassination of President Alvaro Obregon by Jose de Leon Toral and la Madre Conchita
- E. Mexican Masonry and political power

IX THE DEVELOPMENT OF THE CORRIDO CHICANO

- A. The declma and the corrido 1836-1936
- B. The Texas-Mexican border heroes and their corridos and declmas
- C. Joaquin Murrieta in California
- D. Gregorio Cortez in the heart of Texas

X THE EFFECTS OF THE MEXICAN REVOLUTION OF 1910 ON U.S. SOCIETY

- A. Border problems, migrations, the role of the Texas Rangers
- B. Abused Mexican-Americans turn to the corrido to be heard
- C. The Prohibition Era
- D. The farm worker's plight and his corridos
- E. Los corridos de Cesar Chavez and Dr. Martin Luther King